

Arts & Crafts Conference  
Grove Park Inn  
February 19-21, 1988





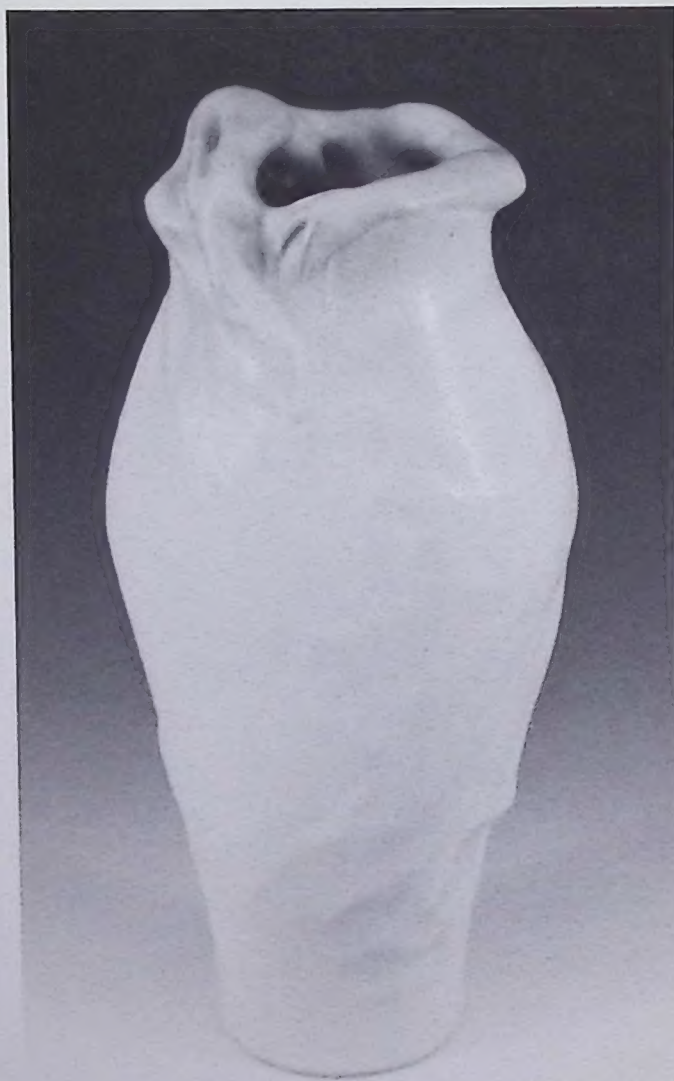
# American Art Pottery ■ Mission Oak ■ Metal

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Pottery: Teco, George Ohr, Grueby,  
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Van Briggie, Walrath, etc.

Furniture: Gustav Stickley, Roycroft,  
L.&J.G. Stickley, Rohlf's,  
Charles Limbert, Greene &  
Greene, Frank Lloyd Wright.

Metal: Dirk Van Erp, Robert Jarvie,  
Kalo Shops, Roycroft, Shreve,  
Karl Kipp, Arthur J. Stone,  
Tiffany Studios and others.



*"Lorelei" vase: designed by Artus Van Briggie and dated 1902. Light green matte glaze around female figure encircling the top, blending into a light pink matte glaze body. Height 10". This vase to be featured in the spring 1988 David Rago auction.*

DAVID  
RAGO

Arts & Crafts Box 3592 Station E, Trenton, N.J. 08629 (609) 585-2546



# The Arts and Crafts Conference and Antiques Show



Grove Park Inn  
Asheville, North Carolina  
February 19-21, 1988

Bruce Johnson  
*Arts and Crafts  
Conference Manager*

Jay Dubiel  
*Antiques Show  
Director*

Maggie Schlubach  
*Public Relations  
Director: G.P.I.*

Cover Photograph: Oak tall case clock handcrafted in 1913 by the Roycrofters at East Aurora, New York for the Grove Park Inn. Hammered copper face and hardware (polished). Inscription: "Not enjoyment and not sorrow, Is our destined end or way - But to act that each tomorrow, Finds us farther than today." Height 96", Width 38½", Depth 13½". Signed with orb and cross on left side. (Photograph by Paul Brezny, Asheville)

Catalog design by Knock On Wood Publications, copyright © 1988.



Bruce E. Johnson

Craftsman Antiques  
Knock On Wood Publications

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917 N. Buchanan Blvd.

Durham, N.C. 27701

Tel. (919) 286-9522

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February 19, 1988

Dear Arts and Crafts Enthusiast,

What began thirteen months ago as an opportunity for Arts and Crafts collectors, antiques dealers and scholars in the mid-Atlantic region to come together for three days to share their experiences and to gain additional information has blossomed into a national conference drawing more than three hundred and fifty people from thirty-three different states.

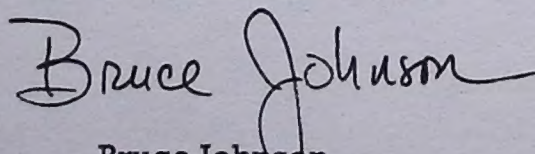
Our first invitation to gather at the 1913 Grove Park Inn has been met with a tremendous response. The wave of excitement generated by the current Arts and Crafts revival continues to gain momentum, as evidenced by the number of enthusiasts here today. Once described as a group of "closet intellectuals," it seems obvious that we have since gone public.

The Grove Park Inn is marking its seventy-fifth anniversary with a major renovation and expansion program which, while possibly causing a few inconveniences this weekend, will result in a larger and more efficient convention center in the near future. While the stone structure has survived seventy-five years remarkably well, the original Great Hall furnishings have not. The present owners, however, are striving to recapture the feel of the Arts and Crafts era while adding the modern improvements deemed necessary by the general public.

I sincerely hope that you have an enjoyable weekend at the Grove Park Inn. The staff has been preparing for your arrival for several months and together we hope that we have done everything possible toward that end. While we are all fortunate to have a generous group of seminar speakers and a wide variety of antiques dealers who have each driven several hundred miles to be here, the most valuable aspect of any Arts and Crafts conference are the individuals who attend. The information and experiences you share with each other may well turn out to be the most rewarding part of your stay.

Yours sincerely,

The  
Grove Park Inn  
And Country Club  
Asheville, North Carolina 28804  
(704) 252-2711

  
Bruce Johnson  
Conference Manager



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## Conference Agenda

### Friday, February 19th

2:00pm	Walking tour of the Inn (Great Hall)
4:30pm	Walking tour of the Inn (Great Hall)
8:00pm	Welcome (Heritage Ballroom - C)
8:15pm	Seminar: "A History of the Grove Park Inn and Its Effect on Asheville" Robert S. Griffin (Heritage Ballroom - C)
9:00pm	Seminar: "Furniture of the Grove Park Inn" Bruce Johnson (Heritage Ballroom - C)

### Saturday, February 20th

7:30-9:00am	Continental breakfast (Magnolia Lounge)
8:45am	Announcements (Heritage Ballroom - C)
9:00am	Seminar: "The Early Furniture of Gustav Stickley" Thomas K. Maher (Heritage Ballroom - C)
9:45am	Seminar: "Prairie Clay: Teco Arts & Crafts Pottery" Michael FitzSimmons (Heritage Ballroom - C)
10:45am	Seminar: "Dirk Van Erp: A Collector's Point of View" James and Janeen Marrin (Heritage Ballroom - C)
1:00pm	Antiques Show: Weekend Participants' Preview (Heritage Ballroom - A & B)
2:00pm	Antiques Show opens to the public.
6:00pm	Antiques Show closes.
9:00pm	Reception: Hosted by Turn of the Century Editions Stephen Gray, Publisher (Great Hall)

### Sunday, February 21st

8:00-10:00am	Continental Breakfast (Magnolia Lounge)
8:30am	Bus leaves for three hour Biltmore tour (Great Hall)
10:00am	Seminar: "Restoring Craftsman Home #104" Ray Stubblebine and Ula Ilnytzky (Heritage Ballroom - C)
11:00am	Antiques Show opens (Heritage Ballroom - A & B)
1:30pm	Seminar: "The Struggle to Preserve Our Arts & Crafts Heritage" Muriel F. Berson - Craftsman Farms Randell L. Makinson - Gamble House Robert C. Rust and Kitty Turgeon - Roycroft Campus
4:00pm	Antiques Show closes.







## Seminar #1: "A History of the Grove Park Inn and Its Effect on Asheville"

Date: Friday, February 19th      Time: 8:15 pm

Location: Heritage Ballroom - C

Speaker: Robert S. Griffin

*Asheville architect and partner in Fireside Antiques & Interiors, Robert Griffin recently completed an organic style house in which he incorporated boulders from the site and for which he also designed the lighting fixtures and the furniture. For several years he has served as architect and consultant for the Biltmore Village Historic District. His early interest in the Arts and Crafts movement was due in part to the role of the Roycrofters in the furnishing of the Grove Park Inn.*

Notes:



## "The G.P.I. Chair"

Wood: Oak, with leather seat

Height: 41"

Width: (of arms) 25 1/2"  
(of posts) 17"

Depth: 16 1/2"

Marks: Roycroft orb and cross carved on left rear post

G.P.I. carved on crestrail

Date: 1913

Provenance: Plantation Dining Room  
The Grove Park Inn  
Asheville, North Carolina

Note: Except for the arms, this chair would be identical in form and dimension to the Roycroft standard dining chair #030 1/2



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## Seminar #2: "Furniture of the Grove Park Inn"

Date: Friday, February 19th      Time: 9:00 pm

Location: Heritage Ballroom - C

Speaker: Bruce Johnson

*Formerly from Iowa City, Bruce Johnson and his wife, Dr. Lydia Jeffries, now live in Durham, N.C. in an Arts and Crafts style bungalow they are restoring. Mr. Johnson, author of the Country Living magazine column "Antiques Across America," has just completed a book on the antiques of the Arts and Crafts movement, which will be published this summer by Random House.*

Notes:



# ARTS & CRAFTS AUCTION IN CHICAGO

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# Pisgah Forest

Walter Stephen's American Cameo, produced at the Pisgah Forest Pottery, is sought and treasured by collectors throughout the world. The exquisite Cameo designs show in relief figures and actions of Early Americans. The Cameo is built up free-hand with a brush in translucent white porcelain clay, on pottery pieces made entirely by hand. Every item on which Stephen's American Cameo appears is turned entirely by hand on the potter's wheel, is glazed by hand and all receive the hard porcelain fire. And each piece is signed by the trademark "Stephen" on the ground line of the Cameo design. Still in the process of perfection is the crystalline glaze, in which remarkable crystal formations form throughout the glaze, much like frost crystals. Due to the individual attention of the artist given to each piece, production on American Cameo pieces is extremely limited, though occasionally collectors are fortunate enough to run across a few pieces in fine gift shops.

— a Pisgah Forest brochure

*(The site of the pottery is only seven miles from the Grove Park Inn on Highway 191 South and is still in operation today. Hours are 9-5 Monday-Saturday and 11-4 Sunday)*



**Cameo Vase**

**Height 13"**

**Walter B. Stephen (1876-1961)**

**Dated 1929**

**Arden, N.C.**

Light green glaze on upper and lower sections separated by olive green matte band featuring cameo scenes of Indian woman cooking over a fire and a warrior on horseback shooting a buffalo. Interior glazed pink. (Daisy Bridges Collection, Mint Museum, Charlotte, N.C.)

Photograph by David Ramsey

## Dennis DeVona

27 Grace St.

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China cabinet by Gustav Stickley, circa 1901-1902. Single door with twelve panes featuring mitred mullions front and side. Original ebonized finish, four stationary shelves. 68"x36"x14"





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## Bride's Chest

Gustav Stickley's Craftsman Workshops, Eastwood, New York.  
Circa 1901. Quartersawn American white oak with cedar lining.  
Wrought iron hardware. Recessed panels featuring arched detail.  
Length 41"      Height 25¼"      Depth 20½"



## Seminar #3: "Early Furniture of Gustav Stickley"

Date: Saturday, February 20th      Time: 9:00 am

Location: Heritage Ballroom - C

Speaker: Thomas K. Maher

*Detroit attorney and avid Gustav Stickley collector, Thomas Maher enjoyed the tutelage of esteemed Arts and Crafts collectors William and Pat Porter and Charles and Jane Kauffman early in his education. Mr. Maher has since served as guest lecturer for the Detroit Institute of Arts on metalware and furniture of the Arts and Crafts era. He and his wife Marianne are active board members of Preservation Detroit.*

Notes:



# Exhibitors

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Tel. (914) 679-7561  
Booths 29 and 30

**Rita Case**  
4960 Red Bank Road  
Galena, Ohio 43021  
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Booth 26

**Jerry Cohen**  
4230 Park Road  
Oakland, Cal. 94602  
Tel. (415) 482-1420  
Booth 28 and the  
Dogwood Suite

**Dennis DeVona**  
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Tel. (401) 781-5694  
Booth 29

**Jay Dubiel**  
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**Ken Dukoff** (in assoc.  
with Don Wagner)  
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**Tom and Cindy Edwards**  
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**Michael FitzSimmons**  
Director, Struve Gallery  
309 West Superior  
Chicago, Ill. 60610  
Tel. (312) 787-0563  
Booths 1, 2 and 3

**Ken Forster**  
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Baltimore, Md. 21201  
Tel. (301) 244-8064  
Booth 25

**Raymond Groll**  
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**Peter Gulnan**  
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**Jeffrey J. Hill**  
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Seattle, Washington 98122  
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**Edward B. Kattel**  
Ed & Val Kattel Antiques  
P.O. Box 431217  
Miami, Florida 33143  
Tel. (305) 271-0828  
Booth 6

**Harvey Kaplan**  
40 First Street  
Troy, N.Y. 12180  
Tel. (518) 272-3456  
Booth 28

**Chris Kennedy**  
American Decorative Arts  
9 Market Street  
Northampton, Mass. 01060  
Tel. (413) 584-6804  
Booth 22

**Andrew Lopez**  
Modern Times  
P.O. Box 1294  
Jackson, Mich. 49204  
Tel. (517) 782-9910  
Booth 16

**Jim Mail**  
Jim Mail, Arts & Crafts  
1727 West Catalpa  
Chicago, Ill. 60640  
Tel. (312) 561-9732  
Booth 11

**Donald Marek**  
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956 Cherry Street  
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Tel. (616) 454-1478  
Booths 23 and 24

**Jim Messineo**  
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	<p>16. Andrew Lopez</p>	<p>15. Linda Brady</p>	<p>14. Peter Guinan</p>
<p>1. Struve Gallery</p>	<p>2. * Michael FitzSimmons</p>	<p>3.</p>	<p>4. Betty Powell</p>
<p>5. D.J. Puffert</p>	<p>6. Ed Kattel</p>	<p>7. Jay Dubiel</p>	<p>8. Leslie Sher</p>
<p>9. Tom and Cindy Edwards</p>	<p>10. H. Pritsker</p>	<p>11. Jim Mall</p>	<p>12. Mark and Jean Oberkirsch</p>
<p>13. Mike Witt Jim Messineo</p>	<p>14. Peter Guinan</p>	<p>15. Linda Brady</p>	<p>16. Andrew Lopez</p>
<p>17. David Rago</p>	<p>18. Don Treadway</p>	<p>19. Rita Case</p>	<p>20. Don Treadway</p>
<p>21. Jeffrey Hill</p>	<p>22. Chris Kennedy</p>	<p>23. Donald Marek</p>	<p>24. Donald Marek</p>
<p>25. Ken Forster</p>	<p>26. Rita Case</p>	<p>27. Don Ritchie</p>	<p>28. Harvey Kaplan Jerry Cohen</p>
<p>29. R. Caggiano</p>	<p>30. R. Caggiano</p>	<p>31. Raymond Groll</p>	<p>32. Ken Dukoff</p>



# William Dodge: "The Asheville Craftsman"

When World War I erupted, William Waldo Dodge (1895-1971) was a young architecture student in Washington, D.C. Two years later, however, he was crouched in a trench when the Germans exploded a chlorine bomb over him. Dodge survived the poison gas attack, but was shipped to the Oteen Military Hospital outside Asheville to recuperate. For the next year and a half he battled tuberculosis and learned the art of the silversmith as part of his therapy. By 1921 he had been released from the hospital and married Margaret W. Robinson.

Dodge remained in Asheville where he and his wife opened a silversmith shop. Dodge, who in addition to his artistic talents became and remained a successful architect, moved his office and studio to the fashionable Biltmore Forest section of the city a few years later. For the next five decades he was to divide his time between his many projects: residential design, painting, sculpture and silversmithing.

As well-known silver authority Rosalie Berberian recently observed, "While World War I marked the end of Arts and Crafts furniture production, silversmiths trained in the Arts and Crafts tradition continued to maintain that style much longer. The twenties were a prosperous time and outstanding silversmiths like William Dodge were kept busy with numerous commissions." Dodge and his small number of assistants produced both presentation pieces for Asheville organizations, and bowls, trays and candlesticks for affluent tourists drawn to the mountain resorts and the popular Grove Park Inn. They and a



small number of sales outlets account for the reason why Dodge silver is as apt to be found in New York and Florida as it is in North Carolina.

The silver of William Dodge exhibits the hand-hammered texture introduced to the American public in 1876 by the Tiffany silversmiths. His early forms remain simple and classic, devoid of distracting embellishments. Later, as Art Deco designs became popular, his work reflected the change in style, but often retained the hand-hammered surface associated with the Arts and Crafts movement. Bowls, plaques, candlesticks

and cups of the highest quality are characteristic of Dodge's work, while tea sets, of which only three are presently known, are considered extremely rare. Dodge was first called the "Asheville Craftsman" and his earliest Arts and Crafts work is stamped "Asheville Silvercraft." Within a few years, however, his shopmark had been changed to DODGE / HAND WROUGHT.

Just as World War I thrust William Dodge into silversmithing, World War II took him out of it. In 1943 the last of his assistants was drafted and Dodge reluctantly closed his shop. Through the foresight and generosity of his family, however, Dodge's shop was carefully preserved and has since been moved and reassembled in the Archives and History Museum in Raleigh. There visitors can study examples of his work and can view the tools, patterns, forms and works in progress of the most important Arts and Crafts silversmith in the Southeast.

—Bruce Johnson



Ferdinand Moreau for TECO Potteries  
Lotus flower vase, circa 1905

Since 1980, the Struve Gallery has been actively involved in the area of 20th century architecture and decorative arts, specializing in designs and drawings by Frank Lloyd Wright and other Prairie School architects and in important examples of 20th century American and European furniture and objects. We would be pleased to assist in the formation of a collection in any of these areas, to locate specific pieces to augment an existing collection, or to develop a complete collecting program.

## STRUVE GALLERY

309 West Superior Street  
Chicago, Illinois 60610  
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## Seminar #4: "Prairie Clay: Teco Arts & Crafts Pottery"

Date: Saturday, February 20th      Time: 9:45 am

Location: Heritage Ballroom - C

Speaker: Michael FitzSimmons

*While Chicago's Struve Gallery has long been known for their innovative art exhibitions, it was not until 1980 when Michael FitzSimmons broadened their field of interest that it became known to most Arts and Crafts collectors. Since that time he has directed their involvement in important acquisitions of the work of Frank Lloyd Wright, Harvey Ellis, Charles Limbert and Teco Pottery. He is currently organizing a major exhibition exploring the role of Arts and Crafts designers in the Modernism movement.*

Notes:



*You are cordially invited  
to attend a  
Reception in the Great Hall  
Saturday Evening, February 20th, Nine O'Clock  
Hosted by Turn of the Century Editions  
Stephen Gray, Publisher*



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Greene & Greene, executed about 1907  
A Rare and Fine Inlaid Honduras Mahogany Armchair  
Wood, ebony and mother-of-pearl  
42 inches high x 24 $\frac{3}{4}$  inches wide x 18 inches deep



## Seminar #5: "Dirk Van Erp: A Collector's Point of View"

Date: Saturday, February 20th      Time: 10:45 am

Location: Heritage Ballroom - C

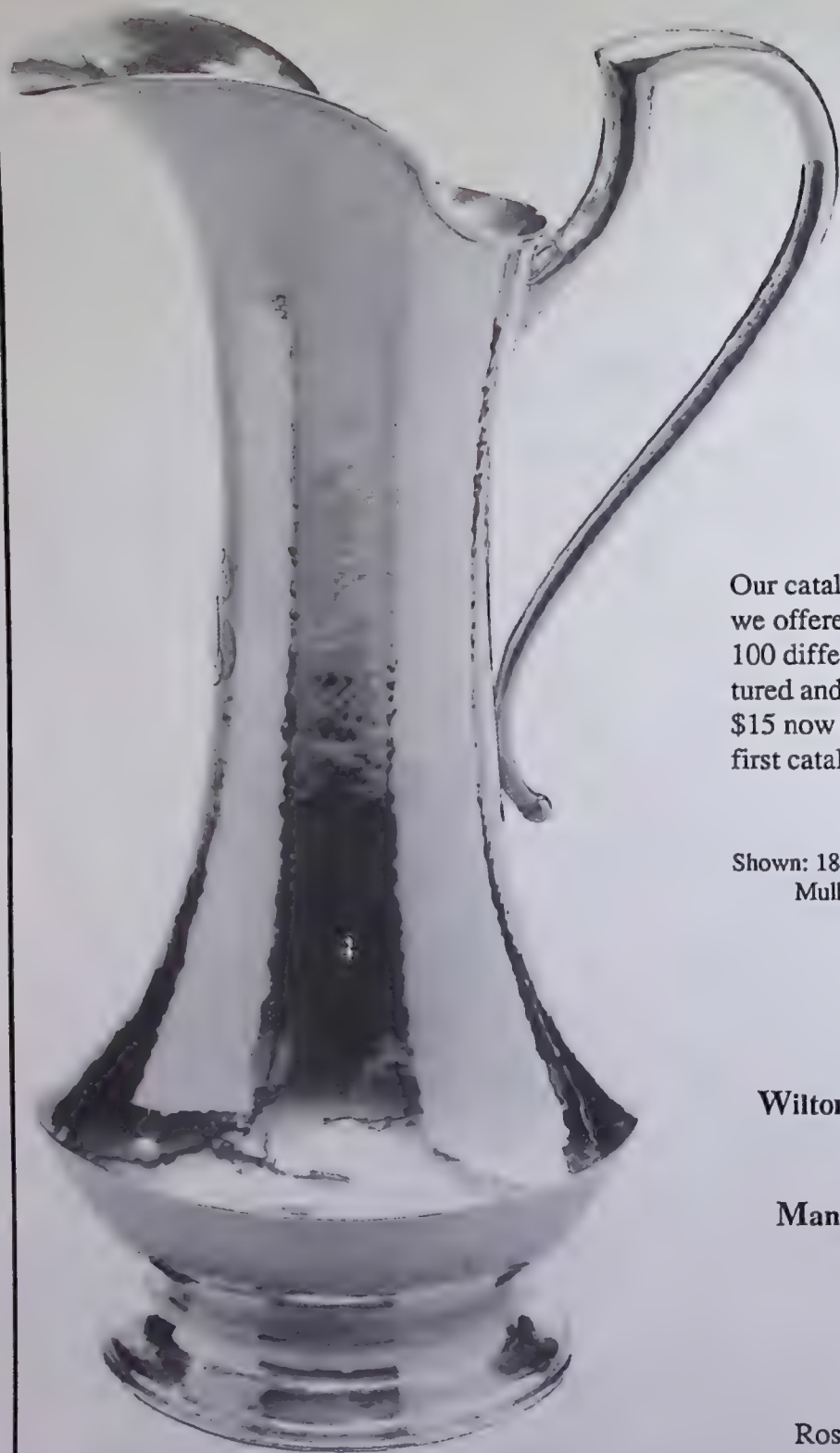
Speakers: James and Janeen Marrin

*In so much that they are both designers by trade, James and Janeen Marrin first approached the Arts and Crafts movement from a different perspective than most beginning collectors. Since 1967 they have participated in numerous major exhibitions, sharing both their collections and their wide range of knowledge with other enthusiasts. They are currently assisting the Huntington Library in San Marino, California with their design for a permanent installation of Greene and Greene furniture and lighting.*

Notes:



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Shown: 18" H pitcher, handwrought in sterling silver by Mulholland Brothers, Chicago, IL, circa 1915

### Exhibiting:

**Wilton Historical Society Antiques Show**  
Wilton, CT, March 12 - 13

&

**Manhattan Triple Pier Antiques Expo**  
Pier 92, March 26 - 27

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## Seminar #6: "Restoring Craftsman Home Number 104"

Date: Sunday, February 21st      Time: 10:00 am

Location: Heritage Ballroom - C

Speakers: Ray Stubblebine and Ula Ilnytzky

*As a professional photographer, Ray Stubblebine and his wife Ula Ilnytzky, an editor for the Associated Press, have documented their pursuit of Arts and Crafts furniture since they discovered their first V-back rocker in 1977. Unlike most collectors, however, they were able to purchase an original Craftsman house and have been meticulously restoring it for several years. In addition to their own home, they are attempting to locate and document other Craftsman houses.*

Notes:



# Don Wagner

*We've come a long way since 1975,  
fellow "mission-aries," and while the  
journey hasn't always been smooth,  
I'm still hanging in there at my new  
Exhibition Space in Manhattan.*



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Roycroft • Frank Lloyd Wright

## *Antiques: Lagging Style*

Interest in Furniture by Gustave Stickley  
and Elbert Hubbard Is Growing

By RITA REIF  
N.Y. Times: Dec. 20, 1975

The American masters of the arts and crafts movement were contemporaries of such art nouveau designers as Louis Comfort Tiffany and of those responsible for bentwood and golden oak furniture, for rolltop and Wootton desks, for cut glass and early art deco designs.

It is not quite clear, therefore, just why the revival of the arts and crafts style has lagged as much as 20 years behind the rediscovery of other designs devised between 1876 and 1916. But what is certain is that interest in Gustave Stickley, Elbert Hubbard and their competitors is now well into phase two, which helps explain the escalating prices on many pieces.

For some time now, those in search of what was once identified as the "mission style" but could have been designated the William Morris look have haunted country auctions and the rural, suburban and urban shops that offer other turn-of-the-century selections. Rockers and recliners that some collectors will recall from their childhood as Morris chairs have indeed been found at modest prices at tag sales and at such posh house auctions as the one at the Geraldine Rockefeller Dodge mansion. But how much longer these designs will command \$100 or less as they still often do at Sotheby Parke Bernet, for example, is impossible to determine.

The biggest threat to the lowish prices on this material is the specialty dealer, of which there are now several here and in the suburbs. What may be the largest source devoted to offering just arts and crafts period designs

opened early this month in Brooklyn at 104 Atlantic Avenue (near Henry Street). Don Wagner, its proprietor, continues to operate his other shop on Henry Street, where the stock is younger by a decade or two and, for the most part, art deco in style.

Mr. Wagner's new establishment is called the American Arts and Crafts Warehouse. But there is no sign above the door of the shopfront, which he has filled with more than 100 examples of the style, including furniture designs by Gustave Stickley, the Roycrofters and Frank Lloyd Wright, as well as with lighting fixtures and a variety of accessories. Mr. Wagner welcomes visitors to the unheated premises by appointment and can be reached by telephoning 624-7296.

Fortunately this dealer makes no inflated claims for the pieces he offers. The designs he identifies as Gustave Stickley all bear paper labels or the burned-in mark "Als ik kan/Stickley" (words borrowed from Jan Van Eyck by way of William Morris) or both. And Mr. Wagner readily turns pieces over to show the proof.

There are many examples of the ledge-arm easy chairs that Gustave Stickley and his brothers made for the dens of America from around 1900 to World War I. There are dining-room furnishings—tables, chairs and side-boards, as well as some parlor tables, desks small and large and a few beds, too. The prices range from about \$75 (for an umbrella stand) to \$2,000 for a dining table or set of chairs or a rare floor lamp by Gustave Stickley.

# Don Wagner Exhibition Space

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Home (718) 624-7296

Open Tuesday-Saturday 1:00 pm-6:00 pm or by appointment

## Seminar #7: "The Struggle To Preserve Our Arts and Crafts Heritage"

Date: Sunday, February 21st Time: 1:30 pm

Location: Heritage Ballroom - C

Speakers: Muriel F. Berson - Craftsman Farms  
Randell L. Makinson - Gamble House  
Robert C. Rust and  
Kitty Turgeon - Roycroft Campus

*Each of our panelists have played crucial roles in the on-going attempt to preserve and restore important sites from the Arts and Crafts movement. As Mr. Makinson will attest, even apparent success does not end the battle to save dwindling evidence of the work of Greene and Greene. In New Jersey, Muriel Berson has fought to prevent a developer from turning Gustav Stickley's Craftsman Farm into a condominium clubhouse. Further north, the Roycrofters At Large Association has struggled to preserve both the spirit and the buildings on the East Aurora campus, but garnering the funds required for extensive renovation of the Roycroft Inn has proved difficult.*

Notes:



# The Virginia Museum Collection

by Frederick R. Brandt

In 1985, Sydney and Frances Lewis of Richmond, Virginia, presented the Virginia Museum of Fine Arts with one of the world's finest and most distinguished collections of 20th century design and decorative arts. Housed in the specially-designed West Wing of the Museum, the Lewis Collection includes a large group of objects which readily fall into the category of the Arts and Crafts movement.

The Lewises began collecting Art Nouveau in the late 1960s as a complement to their renowned collection of Post-War painting and sculpture. By the early 1970s, they had expanded their collecting to include notable examples of Art Deco and eventually acquired their first pieces of Mission furniture in 1971 from their friend and dealer Lillian Nassau, a pioneer in the field. From that date until their gift to the Museum in 1985, they acquired a large group, primarily furniture, of the Arts and Crafts style.

Included in this collection is a group of almost thirty pieces of furniture by Gustav Stickley's Craftsman Workshop as well as eight pieces designed by Harvey Ellis. The Stickley pieces

include a tall-case clock, a four-light chandelier and a spindle-back settee. Outstanding designs by Harvey Ellis include the inlaid fall-front desk from the now famous Kennebunk, Maine, sale of 1979, a four-piece inlaid bedroom suite, an inlaid tall back chair (see illustration) and an inlaid cube chair. Representative works by L. & J.G. Stickley and by Stickley and Brandt are also included.

Charles Rohlfis is represented by three pieces; a library table, an oak and leather rocker, and a fall-front desk decorated with jigsaw cutouts, carved finials, decorative nailheads and a textured surface made with a rounded hammer. The desk, dating from about 1898-1901, can be considered a classic of design by Rohlfis.

The West Coast is represented by two outstanding and rare items by Lucia Mathews and Greene and Greene. In 1906, Lucia Mathews designed and decorated a unique covered wooden jar as a wedding gift for her sister. The jar, made by The Furniture Shop in San Francisco, is decorated by a continuous painted frieze of figures in a landscape, stylized flowers, and carved figures, all finished in polychrome enamels.

Around 1909, Charles Sumner Greene and his brother Henry Mather Greene designed a table for the Charles M. Pratt house in Ojai, California. This table, now in the Lewis Collection at the Museum, is made of Honduras mahogany and ebony with silver inlaid decoration. It demonstrates the cabinetmaking skills of John and Peter Hall as well as the distinctive Japanese-influenced design of the Greene brothers.

The Museum's collection also includes notable designs by the Roycrofters, George Grant Elmslie, Fulper Pottery Company, and the inimitable Frank Lloyd Wright. Eight designs by the latter include a desk and chair from the Larkin Building, and chairs from the Imperial Hotel, the P.A. Beachy House, and Wright's own house in Oak Park, Illinois. In addition, windows from the Darwin Martin House and the Avery Coonley Playhouse are part of the collection.

Recently the Virginia Museum of Fine Arts was presented with another significant gift, the collection of Mr. William B. O'Neal of Charlottesville, Virginia. Mr. O'Neal, a noted architectural historian and founding Chairman of the Architectural History Department of the University of Virginia, has collected 20th century decorative arts for most of his life. His collection includes a large number of American ceramics, primarily by the Rookwood Pottery and the Weller Pottery companies. A native of Zanesville, Ohio, Mr. O'Neal acquired most of the Weller items from his father who served as Mr. Weller's lawyer. These objects, along with a strong collection of French glass, supplement the Lewis Collection by vastly expanding the media represented.

The 20th century design and decorative arts collection of the Virginia Museum of Fine Arts is housed in the West Wing of the Museum. Due to limitations of space, not every object in the collection is on view. In fact, over 400 items from the collection are relegated to storage.

*The Virginia Museum of Fine Arts is located at 2800 Grove Avenue, Richmond, Virginia 23221-2466. Hours are Tuesday through Saturday, 11-5 p.m., Thursday evenings until 10 p.m., and Sunday from 1-5 p.m. For further information call (804) 367-0844 or 367-1878.*

*Frederick R. Brandt is Curator of Twentieth-Century Art of the Virginia Museum of Fine Arts and has served as the Curator of the Lewis Collection since 1973. He is the author of **Late 19th and Early 20th Century Decorative Arts.***

*Inlaid oak sidechair designed by Harvey Ellis (1852-1904) and executed at the Craftsman Shops, Eastwood, N.Y. ca. 1903-1904. Inlaid design features copper, pewter and various woods. 42" x 17" (Virginia Museum of Fine Arts, Gift of Sydney and Frances Lewis)*







## Record Prices

Art and Crafts furniture has been achieving record prices in recent Christie's auctions. Four characteristics contribute to such great success in this field: Great design, rare forms, early examples and original finish. Illustrated are several examples of works which have achieved high prices in our semi-annual sales.

We are now accepting consignments for our June sale. Included will be works by Frank Lloyd Wright, Stickley, Roycroft, Dirk van Erp, Grueby, Ohr, Teco and Rookwood.

To obtain an auction estimate for a piece you may own, or for further information, please send a photograph to Nancy McClelland or Gavin Young at Christie's, 502 Park Avenue, New York, N.Y. 10022 or call 212/546-1086.

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## **Biltmore Estate Tour**

For those persons interested in taking the three hour tour of the Biltmore Estate (George Vanderbilt's Victorian mansion), a tour package is available at two different times this weekend. On Saturday afternoon a bus will leave the main entrance at 3:00 and will return around 6:30pm; on Sunday morning a bus will leave at 8:45am and return around 12:30pm. The cost of round trip transportation plus entry to the estate is \$25 per person. If you are interested in going on your own, the estate is open 9-5 daily. Brochures are available at the G.P.I. activities desk. If you want to tour the estate either Saturday afternoon or Sunday morning, please sign the appropriate sheet at the conference registration desk on Friday. Please do so even if you indicated your interest on the mail-in sheet.

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### **Catalog Addendum**

Please make the following changes on the Exhibitor list in your catalog:

Add:       Mike Adams  
              Aurora Art Glass  
              Rt. 8 Box 55A  
              Oswego, N.Y. 13126  
              Tel. (315) 343-0339  
              Dogwood Suite

Change:     Richard Caggiano  
              P.O. Box 586  
              Woodstock, N.Y. 12498

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### **Departures**

If you want to take the shuttle bus back to the airport on Sunday or Monday, be sure to indicate on Friday or Saturday on the departure sheet at the conference registration desk when you wish to leave. THIS IS IMPORTANT. PLEASE DO NOT FORGET.









## Robert W. Skinner Auction Gallery



Known for handling quality furniture and accessories devoted to the Arts and Crafts Period.

This April's auction includes an extensive collection of documented Stickley lighting, spindleback chairs, etc. Consignments are accepted up to seven weeks prior to a sale. For further information, you may call Marilee Meyer at (617) 779-5528.

### Sale Dates:

April 23, 1988, July 23, and October 22 at 10:00 a.m. in our Bolton Gallery.

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